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UNIVERSITY OF TORONTO
DIVISION OF UNIVERSITY EXTENSION

NEW THEATRE LABORATORY

July 12 to August 13, 1971

SCHEDULE

Five weeks, July 12 to August 13, 1971;
12:00 noon to 6:00 p.m.,
Monday through Friday.

LOCATION

Hart House Theatre, University of Toronto.

ELIGIBILITY

There are no fixed pre-requisites for the Laboratory. Applications should be accompanied by a letter stating the reasons for wishing to take the course and any other pertinent information.

Enrolment will be limited to 40 students.

APPLICATION

Acceptance into the programme will be based on early application and the accompanying letter.

A cheque for the full fee (see enclosed sheet) should be included with the application.

Applications should be received by May 24.

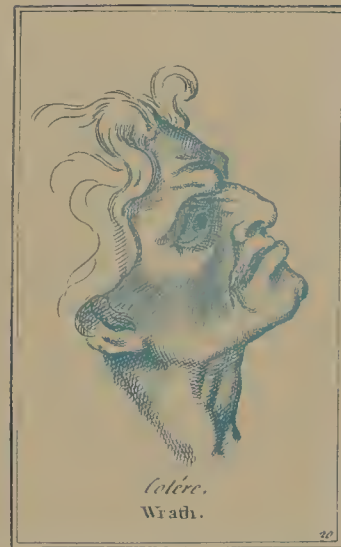
REFUNDS

If an applicant is not accepted into the programme, a full refund will be made.

After acceptance in the programme, no refunds can be made for withdrawals after the closing date of registration on June 21. An administrative fee of \$10.00 is charged on refunds before this date.

ACCOMMODATION

A list of residences on or near the campus will be sent to applicants who can then make their own housing arrangements.



NEW THEATRE LABORATORY

The essential metaphor of the Laboratory will be the stretching of the human instrument. The Laboratory will be a place of experiment; its goal is not to produce expertise, but rather to provide an environment, exercises and experiences that will enable participants to explore their potential as actors.

The skill-training exercises will lead to the individual's self-discovery of his mental, physical and emotional resources and to the extension of these resources. Stressing a shedding of 'acting technique', the immediate disciplines are: discarding tension and its manifestations, concentrating attention at will, taking risks, surpassing fatigue, rooting out cliché, avoiding the 'artistic' and maintaining tenacious faith.

STRUCTURE AND DISCIPLINES

Most days will be divided into three workshop sessions. Throughout the workshops, it is anticipated that video equipment will be used extensively as an instructional and analytic aid.

Scene Studio

To study both the source of New Theatre and, just as often, its opposite, the Laboratory participants will spend one third of each day in a practical scene studio, tackling acting problems by what is generically termed "the method". Here, improvisations and short scenes will be worked for their given and imaginative circumstances, their structure in units, objectives, transitions and obstacles, their sensory demands and their rhythms. Time will also be spent on the techniques

of 'being private in public', analysing 'character', inter-character relationships and conflicts, plus relationships to environment and objects.

Skill Workshop

Much of this work is a development of experimental theatre workshops, and the exercises are designed to extend the body's potential for movement, sound and control. Among the techniques to be employed are those of exploratory yoga, Kathakali, eurhythmics, the Karl Orff method, circus skills, mime, karate, judo, tumbling, Ti-Chi, Kabuki, No, acupuncture, grand opera training and rock jamming. Particular time will be spent on the Martha Graham technique. Once a week, this workshop will occupy a full day and be guest-conducted by some of the leaders of various experimental theatres. This will also serve to acquaint the Laboratory participants with future training that is available.

The Laboratory Proper

This section will investigate the transference of work from the studio and workshop when brought to bear on meeting and confronting a moment of theatrical activity. It will address itself to acting as an articulated confession - to find a truth, to unveil it and to seek the most profound signal to illuminate it. Here exercises will be brought into play that will search for a conjunction between the structure of an element and the associations which transform it into the mode of each particular actor. The Laboratory is based on processes of Grotowski's Polish Laboratory Theatre, Peter Brook's Theatre of Cruelty Laboratory (for the

Royal Shakespeare Company), and Andre Serban's Ubu/Arden workshop (for La Mama Experimental Theatre Club).

STAFF RESOURCES

The New Theatre Laboratory is under the direction of Martin Brenzell. Mr. Brenzell is Resident Director of La Mama Experimental Theatre Club in New York City and Artistic Director of La Mama, Canada. For the past four years he has been Director of Drama at McMaster University, where he has conducted fifteen workshops and directed twenty-five productions. Mr. Brenzell has also conducted numerous New Theatre workshops and directed many productions at schools, universities and theatres in Canada, the United States and Germany. He has studied under Martha Graham, Lee Strasberg and Peter Brook.

The remainder of the teaching staff will comprise many of the key figures in experimental theatre in Toronto and New York.

PLEASE SEE REVERSE

APPLICATION FORM

COURSE 100

Mr. Mrs. Miss Surname First Name Zone

Address Number & Street Apt. No. City Business Telephone: Home Company Name Company Address Present Position

FEE: \$ Cash ☐ Personal Cheque ☐ Company Cheque ☐

Please make cheques payable to the University of Toronto.

Date Signature

OFFICE USE
Receipt No.



Send To:

UNIVERSITY OF TORONTO
DIVISION OF UNIVERSITY EXTENSION
CONTINUING EDUCATION PROGRAMME
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TORONTO 181, ONTARIO